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ABSTRACT

This selected and annotated bibliography contains 22 references to international works on Byzantine and Neo-Byzantine music. Some of the annotations contain information about: (1) the language of the text; (2) foreign language translations; (3) included indexes and bibliographies; (4) reproductions of music and manuscripts; (5) the history of Byzantine music; (6) the relationship of Byzantine music to western music; (7) Byzantine musicians; (8) Byzantine musical style and theory; and (9) the use of Byzantine music for religious worship purposes. (JHP)

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SELECTED PUBLICATIONS CONCERNING

BYZANTINE AND NEO-BYZANTINE MUSIC

[An Annotated Bibliography]

BY

Jeffrey Hoover
10 January, 1984

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Selected Publications Concerning

Byzantine and Neo-byzantine Music

All texts are in English, unless otherwise noted.

Antonellēs, Panagiōtēs S. Byzantine Church Music, Its History and Modern Development. Athens, 1956 [Zeno Publishers, London]. 222 pages.
Text in Greek. A translation of the forward has been placed in the back of the book. The book does not contain transcribed examples. A chronology of development (1648-1951) has been attached to the center of the book.

Huglo, Michel. "Les Chants de la Missa Greca de Saint-Denis." Essays Presented to Egon Wellesz, ed. Jack Westrup. London: Oxford University Press, 1966. Pages 74-83.
Article on the use of Byzantine elements in the Missa Greca of Saint-Denis. Text in French. With transcription, and plates.

Levy, Kenneth. "Byzantine rite, music of the." Grove's Dictionary of Music and Musicians. 20 Volumes, 6th ed. Ed. Stanley Sadie. London: Macmillan, 1980. Volume 2, pages 553-566.
The article is comprehensive, including the relationship of the music of Byzantium to the music of the West, and Byzantine music theory. Extensive bibliography.

Levy, Kenneth. "Three Byzantine Acclamations." Essays for Oliver Strunk, ed. Harold Powers. Princeton, New Jersey: Princeton University Press, 1968. Pages 43-58.
This article includes transcriptions of three acclamations: Σοφία (sapientia), Εἰς πολλὰ ἔτη, δέσποτα (ad multos annos, domine), and Αἰωνία ἡ μνήμη (memoria aeterna) The text of the article is on their use in worship.

Petresco, Ioar D. Études de Paléographie Musicale Byzantine. Bucarest: Éditions Musicales de l'Union des Compositeurs de la Républic Socialiste de Roumaine, 1967 [Bärenreiter-Verlag Kassel]. 677 pages.
Text in French. This study organizes manuscripts according to modal classification. The volume is divided, with the discussion of the modal theory in the first part. Annotated transcriptions of manuscripts are presented in the second section. Facsimiles of the manuscripts are printed between the two major divisions.

Raasted, Jørgen. "Hirmologium Sabbaiticum (Réproduction intégrale de Codex Monasterii S. Sabbae 83)." Monumenta Musicae Byzantinae. [Principal series: facsimile reproductions]. 9 volumes. Copenhague: Levin & Munksgaard, Ejnar Munksgaard, 1968-1970. Volume 8: 2 volumes in 3. 446 pages plus descriptive index. First part is the Heirmoi of the plagal modes, the second the Heirmoi of the plagal modes. The first part is printed in two

(Raasted: cont.)

colors, and second part in one color. This is a facsimile reproduction of a manuscript altered by a scribe, from older Archaic Coislin notation to newer, Middle Byzantine notation. The registration of some of the plates in the first part was not exact, possibly defeating some of the scholarship which Høeg strove for in the work.

Savas, Savas J. Byzantine Music, Theory and Practice. Brookline, Massachusetts: Holy Cross Orthodox Press, 1975. 107 pages. Translated by N. Dufault. Designed as a text on how to read and interpret Byzantine notation. The text is sequential. There is also a section on the relationship of the music of Byzantium to the music of Western Europe.

Savas, Savas J. Hymnology of the Eastern Orthodox Church. Washington, D.C.: University Press of America, 1977. 220 pages. This book describes the role of hymns in the Eastern Orthodox Church, in addition to the parts of the hymns. Included are subjects such as the character of the texts used, antiphons, canons, and tropia. The hymns are examined in the areas of meter, melody, and order of verses. The book also lists collections, manuscripts, and translations. Also contained is a list of hymnographers from the 1st century to the 16th century.

Strunk, Oliver. Essays on Music in the Byzantine World. New York: W.W. Norton Company, 1977. 350 pages.
An extensive book of twenty-two essays on various aspects of the music of Byzantium. Includes reproductions, transcriptions, and indecies.

Strunk, Oliver. "Specimina Notationum Antiquiorum. (Feuilles Choisies de Manuscripts des Xe, XIe et XIIe siècles, réproduites en phototypie)." Monumenta Musicae Byzantinae. [Principal series: facsimile reproductions]. 9 volumes. Copenhague: Levin & Munksgaard, Ejnar Munksgaard, 1966. Volume 7: reproduction portfolio and supplemental booklet. 209 pages of facsimile. Principal part consists of facsimile reproductions of 45 different manuscripts. Plates are actual size, or as close as possible. Black print. Four of the pages are reproduced from manuscripts which are assumed to be lost, or destroyed. The booklet describes the manuscripts' sources, method of reproduction, and the notation employed (Coislin, Chartres, Middle Byzantine). The facsimiles are reproduced on card-weight stock, and are individual sheets in the portfolio, allowing easier study of a single chosen page.

Tillyard, H.J.W. [Henry Julius Wetenhall]. "Byzantine Music About A.D. 1100." Musical Quarterly. New York: G.Schirmer, 1953. Volume 39, no. 2. Pages 223-231.
The article deals with the function of neumatic notation. Coislin, Round, and Adreatic manuscripts are the principal sources of material for the article.

Tillyard, H.J.W. "The Rediscovery of Byzantine Music." Essays Presented to Egon Wellesz, ed. Jack Westrup. London: Oxford University Press, 1966. Pages 3-6.
General article on the recent interest in Byzantine music, and early musicology of Byzantium.

Tillyard, Henry J. W. Byzantine Music and Hymnography. New York: AMS Press, 1976 [Reprint of London: Faith Press, 1923]. 72 pages.
Written as a brief essay for students of music of the Greek Church. Covers hymnography and systems of notation. Includes transcriptions.

Velimirović, Miloš. "Byzantine Composers in MS. Athens 2406." Essays Presented to Egon Wellesz, ed. Jack Westrup. London: Oxford University Press, 1966. Pages 7-18.
Lists, and gives information about the composers represented in the cited manuscript, Athens 2406. Written in the same year as the fall of Constantinople at the Monastery of St. John Prodromes, near Seres (in Western Greece.)

Velimirović, Miloš. "Egon Wellesz and the Study of Byzantine Chant." Musical Quarterly. New York: C. Schirmer, 1976. Volume 62, no. 2. Pages 265-277.
An overview of the work and life of Egon Wellesz. The article presents the beginning of Wellesz's interest in the music of Byzantium, Wellesz's proposal of three stages in the evolution of Byzantine neumatic notation, and his work as a composer

Velimirović, Miloš. "H.J.W. Tillyard, Patriarch of Byzantine Studies." Musical Quarterly. New York: G. Schirmer, Volume 54, no. 3. Pages 341-351.
A brief overview of the life of H.J.W. Tillyard, pioneer in the musicology of Byzantium. Contains additional information by Velimirović concerning use of the terms Byzantine and Neo-byzantine by differing groups.

Wellesz, Egon. A History of Byzantine Music and Hymnography. London: Oxford University Press, 1962. 2nd edition. 468 pages.
A detailed history of Byzantine music and hymnography. Also includes a chapter on the transcription of Byzantine melodies. Other features include: transcriptions, reproduction of manuscripts, an extensive bibliography, five appendicies, list of hymnographers from the 5th to the 15th century, list of hymns, and a chronological survey from 330 AD to 1821 AD.

Wellesz, Egon. "The Music of the Byzantine Church." Anthology of Music. Volume 13. Cologne: Arno Volk Verlag, 1959. 63 pages.
Brief discussion on the Byzantine Church, and notation. Includes reproductions of eight pages of manuscripts, and fifty-seven pages of transcribed examples. Also includes English translations of the Greek texts.

Wellesz, Egon and Velimirović, Miloš, ed.s. Studies in Eastern Chant. 4 Volumes. Volumes 1-3; London: Oxford University Press (Vol. 1, 1966, 134 pages. Vol. 2, 1971, 198 pages. Vol. 3, 1973, 187 pages.) Volume 4; Crestwood, New York: St. Vladimir's Seminary Press, 1979. 284 pages.
A collection of numerous articles on Byzantine music, and Byzantine-related subjects. Each volume contains an index of Byzantine musicians, and an index of manuscripts cited.
Volume 1:
Gábor Dévai: Akathistos-Prooemia in Byzantine Musical Manuscripts in Hungary. Markos Ph. Dragoumis: The Survival of Byzantine Chant in the Monophonic Music of the Modern Greek Church. Gudrum Engberg: Greek Ekphonetic Neumes and Masoretic Accents. Jelena Milojković-Djurić: A Papdike from Skoplje. Jørgen Raasted: Some Reflections on Byzantine Musical Style. Dimitrije Stefanović and Miloš Velimirović: Peter Lampadarios and Metropolitan Serafim of Bosnia. Maria Stöhr: Reflections on Transcribing the Hirmoi in Byzantine Music. Oliver Strunk: H.J.W. Tillyard and the Recovery of a Lost Fragment. Constantine Trypanis: On the Musical Rendering of the Early Byzantine Kontakia. Miloš Velimirović: Unknown Stichera for the Feast of St. Athanasios of Mount Athos.
Volume 2:
Egon Wellesz: H.J.W. Tillyard--In Memoriam. David Wulstan: The Origin of the Modes. Christos Bentas: The Treatise on Music by John Laskaris. Markos Ph. Dragoumis: Some Remarks on the Traditional Music of the Greeks of Corsica. Enrica Follieri: The 'Initia Hymnorum Ecclesiae Graecae,"--A Bibliographical Supplement. Simon Harris: The Communion Chants in Thirteenth-Century Byzantine Manuscripts. Stephan Lazarov: The Synodikon of Tsar Boril and the Problem of Byzantino-Bulgarian Musical Relations. Maureen M. Morgan: The 'Three Teachers' and Their Place in the History of Greek Church Music. Jørgen Raasted: A Newly Discovered Fragment of a Fourteenth-Century Heirmologion. Lukas Richter: 'Psellus' Treatise on Music' in Mizler's 'Bibliothek'. Nanna Schiødt: A Computer-Aided Analysis of Thirty-Five Byzantine Hymns. Miloš Velimirović: The Musical Works of Theoleptos, Metropolitan of Philadelphia. Miloš Velimirović: An Unusual Russial 'Spiritual Verse'. Edward V. Williams: The Treatement of Text in the Kalophonic Chanting of Psalm 2.
Volume 3:
Dalia Cohen: Theory and Practice in Liturgical Music of Christian Arabs in Israel. Helen Breslich-Erickson: The Communion Hymn of the Byzantine Liturgy of the Presanctified Gifts. Jerzy Gołos: Manuscript Sources of Eastern Chant Before 1700 in Polish Libraries. Hichel Huglo: L'introduction en Occident des formules byzantines d'intonation. Andrija Jakovljević: David Raidestinos, Monk and Musician. Stefan Lazarov: A Few Pages from the History of Bulgarian Music. Maureen M. Morgan:

The Musical Setting of Psalm 134--The Polyeleos. Grigore Panţîru: Une nouvelle Interprétation de la notation écphonetique d'un manuscript à Iaşi, Roumane. Christos Patrinelis: Protopsaltae, Lampadarii, and Domestikoi of the Great Church during the post-Byzantine Period (1453-1821). Jørgen Raasted: Voice and Verse in a Troparion of Cassia. Miloš Velimirović: 'Persian Music' in Byzantium?

Volume 4:

Michael Adamis: A Reference to the Relation of Eastern and Western Chant. Ilona Borsai: Deux chants caractéristiques de la Semaine Sainte Copte. Dimitri D. Conomos: The Iviron Folk-songs--A Re-examination. Enrica Follieri: The 'Living Heirmologion' in the Hymnographic Production of John Mauropus, Metropolitan of Euchaita. Christian Hannick: Les Lectionnaires Grecs de l'Apostolos avec Notation Ékphonétique. Denise Jourdan-Hemmerdinger: Nouveaux fragments musicaux sur papyrus (une notation antique par points). A.E. Pennington: Seven Akolouthiai from Putna. Danca Petrović: Hymns in Musical Manuscripts and Modern Editions in Honour of Serbian Saints. E.J. Revell: Hebrew Accents and Greek Ekphonetic Neumes. Nanna Schiødt and Bj. Svengaard: A Method for Indexing Byzantine Music. Gregorios Th. Stathis: An Analysis of the Sticheron τὸν ἥλιου κρίψαντα by Germanos, Bishop of New Patras [The Old 'Synoptic' and the New 'Analytical' Method of Byzantine Notation.] Edward V. Williams: The Kalophonic Tradition and Chants for the Polyeleos Psalm 134.